

The background of the entire page is a repeating pattern of musical staves with various notes, clefs, and rests, rendered in a light tan or beige color. The pattern is diagonal, running from the top-left towards the bottom-right.

The Gramophone Shop, Inc.

Record Supplement

for

May, 1949

**EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.**

ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
ED	Decca (England)	VDM	Victor automatic Set (USA)
G	His Master's Voice (Europe)	VDV	Victor automatic- vinylite Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VM	Victor manual Set (USA)
INT	International (USA)	VMO	Victor manual-only Set (USA)
IRCC	International Record Collectors Club (USA)	VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

<p style="text-align: center;">The Gramophone Shop Record Supplement</p> <p>Yearly Subscription (12 issues) \$1.00 Postpaid</p> <p>(Subscriptions begin with January issue)</p>	<p style="text-align: center;">The Gramophone</p> <p>Outstanding English monthly maga- zine for the discriminating record collector.</p> <p>Edited by Compton Mackenzie and Christopher Stone.</p> <p style="text-align: right;">40¢ per issue.</p>
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MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

Record Supplement for May, 1949

No. 5

Bach (J. C.): Concerto in C minor (Arr. Henri Casadesus). Maurice Maréchal ('cello) and Lamoureux Orchestra conducted by Eugène Bigot. Two 12" imported records, C-LFX774/5; price \$5.24. (Manual only).

Johann Christian Bach (1735-1782), youngest son of Johann Sebastian, was not a composer of the stature of his father, but in many ways he had a more profound influence on the younger composers of his day. Both Mozart and Beethoven were quick to admit their indebtedness to the younger Bach. For a time during his youth, Bach lived in Italy, producing operas and chamber music, but the major part of his life was spent in London where his reputation grew to fairly large proportions.

The Concerto in C minor, here arranged for 'Cello and Orchestra by Henri Casadesus, is a compelling work in three movements. The first is a forceful Allegro which is both energetic and stately; the second, a wonderfully expressive Adagio, based on a melody of great lyric interest; and the Finale is a quick-tempoed Allegro. Maréchal plays well here. There is plenty of technique and beautiful tone quality. The Lamoureux Orchestra, under the direction of Eugène Bigot provides an accompaniment which is well proportioned. The recording is quite satisfactory, although there is a small amount of surface noise.

Bartók: Concerto for Orchestra (1943). Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Five 12" imported records in set ED-EDA105; price complete with album \$11.55. (Automatic only)

The Pittsburgh Symphony Orchestra's recording of this work (CMM-793; reviewed in the January, 1949 issue of the RECORD SUPPLEMENT), was most praiseworthy in both performance and recording. Now English Decca has released a new recording of this work by the Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum. Both performances are fine, but Reiner seems to get a little closer to the real music in his conception; particularly in the second, fourth and fifth movements. In general, his tempi are a little brisker and the complete viewpoint, a little more cohesive.

The present performance has a slight edge in the spaciousness of the recording and general instrumental performance, but van Beinum's reading tends to lag in places. Indeed, the humor in the second and fourth movements doesn't quite come across. Those who wish the best recording will probably find the present set a little more satisfactory, but the better performance is the domestic recording.

An interesting point is the fact that in spite of Reiner's faster tempi, the Columbia recording takes up twelve sides, whereas van Beinum's slower performance is complete on ten sides. The Pittsburgh reading is also available on one 12" vinylite LP record, CLP-ML4102.

Bartók: Sonata No. I for Violin and Piano. Yehudi Menuhin (violin) and Adolph Baller (piano). Four 12" records in set VDM-1286; price complete with album \$6.00.

Bartók Sonata No. I for Violin and Piano is actually the second work in this form; an earlier attempt dating from 1903 was never published. The present work was composed in 1921, and belongs to what is usually considered to be the composer's second period. His earliest period was dominated by the influence of many traditional composers, but, beginning with the String Quartet of 1908, Bartók began to strike out on his own path. Dissonant though the music of this second period is, it shows Bartók to be a composer of sincerity, individuality and depth. The present Violin Sonata appears to be largely rhapsodic in character, although the essential elements of form are always present. It is surprisingly lyrical in places and dominated by the qualities of Hungarian folk music. Although understanding is difficult on the first few hearings, this is rewarding music for those who will try it. The three movements are: Allegro appassionato; Adagio; Allegro.

Menuhin plays this prodigiously difficult music with a verve and élan, particularly suited to the rhapsodic character of this work. The piano part is no mere accompaniment, but an integral part of the score, and Adolph Baller's ensemble work is especially worthy of note. The recording is excellent, but the surfaces might be a little quieter.

Beethoven: Fantasia in G minor, Op. 77 & Sonata No. 24 in F sharp major, Op. 78 & Mendelssohn: Song without Words, Op. 62, No. 1. Rudolf Serkin (piano). Three 12" records in set CMM-816; price complete with album \$4.15. (Also: CLP-ML4128, with: **Beethoven: Trio #4 in D major, Op. 70, No. 1 ("Ghost").** Bush-Serkin Trio. Price, \$4.85.)

Composed around 1808, the "Fantasia in G minor" is about the closest that Beethoven came to writing a work for purposes of sheer display. But in spite of the showy aspects of this work, it has much in common with later, more profound compositions. The little glissando run which opens the main section of the work takes on more important meaning as the piece progresses, as does the deceptively simple theme which dominates the work. On the other hand, the Sonata in F sharp major is a perfect example of Beethoven's finest thought in tightly compressed form. Written in just two movements, this work foreshadows the miraculous concentration which was to come later in the final string quartets and in the last piano sonatas. The two sections are marked: *Adagio cantabile* — *Allegro ma non troppo*; *Allegro vivace*.

Serkin plays both of these works with ample technique and a fine sense of style. The first movement of the sonata might have been taken at a slightly faster tempo, but in general, these performances are very fine. Both works have been previously recorded by Schnabel: The Fantasia in Vol. XIV of the Beethoven Piano Sonata Society, and the Sonata No. 24 in Vol. I (No longer obtainable). Petri's recording of the sonata (C-68939D) has a better tempo in the first movement, but fails to approach Serkin in the last movement. (Serkin's recording of the Fantasia is also available on single record, C-72793-D.)

Beethoven: Sonata No. 1 in D major for Violin and Piano, Op. 12, No. 1. Roman Totenberg (violin) and Adolph Baller (piano). Two 12" records in set AL-AR3; price complete with album \$4.00. (Automatic only)

The first three violin sonatas of Beethoven were published when he was twenty-nine years old. They represent Beethoven, not so much in the role of philosopher, as they do a musician writing pleasant music for the enjoyment of friends. Here are none of the tensions and probing that haunt the great symphonies; rather, there is a serene happiness, more representative of Haydn than of Beethoven. If not Beethoven's greatest works, these sonatas make most pleasant listening.

The three movements of the Sonata in D major are: *Allegro con brio*; *Andante con moto*; *Rondo (Allegro)*. Totenberg's tone is a little small for perfect ensemble, but in general, this is an admirable performance. Both recording and surfaces are of good quality. A much more polished version, by Jascha Heifetz and Emanuel Bay (VDM-1254) is available in a set, also containing the second sonata in this series.

Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Six 12" records in set CT-EFL2502; price complete with album \$9.17. (Automatic only)

One of the first Telefunken recordings to be released in this country by Capitol Records is Mengelberg's stirring performance of Beethoven's "Eroica". Mengelberg is not without his faults, chief of which is his habit of dwelling lovingly on the end of a phrase. But he is a master of building contrasts which are strong and dramatic. He has a way of revitalizing overplayed music, that is truly amazing. His work is always fresh and direct with special care directed toward clarity in the inner voices.

This is an exciting performance, and stands comparison with the best of previous versions. Toscanini's reading was excellent but suffered from a very unfortunate recording. Weingartner's and Walter's performances are both very fine, and perhaps a little better interpretively than the present one, but neither is quite as stimulating. The clarity and balance of Mengelberg's reading is something which must be heard. This pre-war Telefunken recording is clear and resonant, and the Capitol pressings are very quiet.

Brahms: Liebeslieder Walzer, Op. 52. Irmgard Seefried (soprano), Elisabeth Höngen (contralto), Hugo Meyer-Welfing (tenor), Hans Hotter (baritone), with Friedrich Wührer and Hermann von Nordberg (piano duet) (7 sides) & *Waltzes Nos. 2, 15 and 6.* Friedrich Wührer and Hermann von Nordberg (piano duet) (1 side). Four 12" imported records, C-LX1114/7; price, \$10.48. (Automatic, C-LX8628/31; not available at present) Brahms' warm feeling for the music of Johann Strauss found its outlet in a great many waltzes, some for piano duet alone, and others with voices. Probably the most popular of these lighter compositions are the "Liebeslieder Walzer", composed in the summer of 1869. The eighteen waltzes which make up this group are genially romantic compositions, filled with the *gemütlichkeit* of nineteenth century Vienna. Daumer's "Polydora", a collection of poems, either translations or imitations of Polish, Russian and Magyar folksongs, furnished the texts.

These friendly waltzes have previously been recorded by the RCA Victor Chorale under the direction of Robert Shaw, with Luboshutz and Nemenoff as the pianists (VDM-1076). As a concert version, this recording was acceptably done. However, instead of the simple four voice group, twelve voices were used, while the piano accompaniment was played on two pianos instead of the one indicated in the score. The result was a rather high-pressured performance which was technically accurate, but almost completely lacking in intimacy. The present recording boasts four excellent singers and two fine pianists (playing at one piano), all working with perfect unity and spontaneity. The excellent Columbia recording was done in Vienna, and the performance bears the stamp of authenticity. This performance may be highly recommended.

Bruckner: Mass in E minor. Hamburg State Opera Choir and Orchestra conducted by Max Thurn. Five 12" records in set CT-EEL2504; price complete with album \$7.86. (Automatic only)

Anton Bruckner's name is usually linked with that of Wagner; and although there are some resemblances between the two, Bruckner is actually much closer in spirit to the mystic school of Franck than to the romantic realism of Wagner. The "Mass in E minor" was completed in 1869 and first performed in September of that year. The general texture of the writing is more nearly symphonic in character than it is choral, even though the major weight of the composition falls to the voices. The work is noteworthy for the absence of strings, being scored for voices and wind instruments.

The Hamburg State Opera and Orchestra offer a nicely balanced performance of this beautiful work. The long sustained a cappella passages require perfect intonation, a thing which is not completely realized in the older recording by the Aachen Cathedral Choir conducted by T. B. Rehmann (VDM-596). In addition, while the Telefunken recording was made before the war, it has greater balance and resonance than the older version. The Capitol surfaces are practically noiseless.

Debussy: Trois Ballades de François Villon & Fêtes galantes — Colloque sentimental. Pierre Bernac (baritone) and Francis Poulenc (piano). Two 12" imported records, G-DB6385/6; price, \$5.24. (Manual only)

The "Trois Ballades de François Villon" were composed in 1910, and together with the "Trois Ballades de Mallarmé", composed three years later, they represent Debussy's final contribution to French art song. The form is still impressionistic, but something of the cryptic quality of the composer's final work is also evident. Although not as popular as some of the earlier songs, these three ballades contain some of Debussy's finest writing in the field of French song. The titles are: Ballade de Villon à s'amye; Ballade que Villon fait à la requête de sa mère, pour prier Notre-Dame; Ballade des femmes de Paris.

Pierre Bernac sings these songs with subtlety and fine expressiveness. Although he does not have a really great voice, he is one of the finest interpreters of modern French song, as his present performance bears out. Poulenc's accompaniments are models of sensitivity and proportion. The HMV recording is perfect.

Dvořák: Concerto in A minor, Op. 53, for Violin and Orchestra. Ida Haendel (violin) with National Symphony Orchestra conducted by Karl Rankl. Four 12" imported records in set ED-EDA 77; price complete with album \$9.45. (Automatic only)

Composed in 1879, Dvořák's only violin concerto was dedicated to the celebrated 19th century violinist, Joseph Joachim. Although of less stature than the very fine 'cello concerto, the A minor Violin Concerto nevertheless has a great deal to recommend it. The influence of Brahms is apparent, as is the strong flavor of Slavic folk music. The three movements are: Allegro ma non troppo; Adagio; Finale — Allegro giocoso.

An earlier recording of this effective display piece was made in 1936 by Yehudi Menuhin with Orchestre de la Société des Concerts du Conservatoire conducted by Georges Enesco (G-DB-2838/41). In spite of a frequently beautiful violin tone, Menuhin was not really up to his usual standard in that performance. In addition, the recording of the orchestra was quite thin and rather muddy. As a consequence, the present version by Ida Haendel with the National Symphony Orchestra easily surpasses the earlier performance. For, although her tone is not always as sweet as Menuhin's, her technique and sympathy for the music are superior on these records. The support which Karl Rankl offers is rich and warm, and the recording benefits by modern recording technique.

Hindemith: Symphony — Mathis der Maler. Berlin Philharmonic Orchestra conducted by Paul Hindemith. Three 12" records in set CT-ECL2503; price complete with album \$5.24. (Automatic only)

The symphony, "Mathis der Maler" (Matthias the Painter) was arranged by Hindemith from material taken from his opera of the same title. The opera, composed in 1934, tells the story of the great German painter, Mathis Grünewald, whose passionate feeling for the cause of the Reformation led eventually to his participation in the Peasant's War, and later, to his giving up painting. The symphony describes three of the panels which Grünewald did for the famous Isenheim Altar. The titles of the three sections are: Angelic Concert; Entombment; Temptation of St. Anthony.

Hindemith's fondness for linear counterpoint and his forceful use of "motor rhythms" can be seen here, but in addition, there is a strong emotional power which corresponds to the fervent color combinations that were dominant in Grünewald's work. However, this is no program symphony in the usual sense; the title merely being a clue to the source of the music, and an abstract projection of the moods in Grünewald's paintings.

This recording, under the composers direction, which was available for a while on Czech Untraphon pressings, has been much sought after by collectors for some time. Hindemith's interpretation has a lean intensity which easily surpasses Ormandy's rather lush, over-dramatic reading (VDM-854). Although recorded some years ago, the Telefunken recording is excellent, and the surfaces, particularly fine.

Ibert: Concerto for 'Cello and Wind Instruments. Gaston Marchesini ('cello) and Wind Instrument Society of Paris conducted by Fernand Oubradous (3 sides) & **Aria for 'Cello and Piano.** Gaston Marchesini ('cello) and Mireille Monard (piano) (1 side). Two 12" imported records, G-DB11140/1; price, \$5.24. (Manual only)

Jacques Ibert, born in Paris in 1890, studied music at the Paris Conservatory where he became friends with Honegger and Milhaud. He served in the navy during the first world war, and in 1919 was awarded the much coveted Prix de Rome for his cantata, "Le Poète et la Fée". His compositions have a pungency and zest which link them in spirit to the work of Les Six, but his revolt against impressionism was not quite as complete as theirs. Probably Ibert's most individual characteristic is the sly sense of the ridiculous which runs through most of his work. The "Divertissement" is well known in this country, as is "Le petit âne blanc" (The Little White Donkey). The former is a rather raucous satire on a great many things, musical and non-musical, while the latter is a whimsical little tone picture for piano.

"The 'Cello Concerto is a pleasantly modern work, acrid in harmony, and witty in mood. The cadenza for the 'cello in the second movement is a particularly delightful satire on the banal meanderings of the average cadenza. The three movements are: Pastorale; Romance; Gigue.

Gaston Marchesini plays well in this performance, and the accompaniment which the Wind Instrument Society of Paris provides is excellent. The French HMV recording is fine, but the surfaces have a moderate amount of noise.

Lehar: Operettas from Vienna. Anita Gura (soprano), Peter Anders (tenor), Martina Wulf (soprano), Hugo Welfing (tenor), Elisabeth Schwarzkopf (soprano), Rupert Glawitsch (tenor), with Orchestra of the German Opera House, Berlin conducted by Hansgeorg Otto; Chorus of the Berlin State Opera House and Berlin Philharmonic Orchestra conducted by Dr. Hans Schmidt-Isserstedt. Three 12" records in set CT-ECL2501; price complete with album \$5.24. (Automatic only)

Contents: Merry Widow — Excerpts (Gura & Anders); Count of Luxemburg — Excerpts (Wulf and Welfing); Paganini — Excerpts (Schwarzkopf and Glawitsch).

Potpourri from three of Lehar's most popular operettas, well sung; nicely recorded by Telefunken and pressed in this country by Capitol Records.

Liszt: Les Préludes (Symphonic Poem No. 3). Leopold Stokowski and his Symphony Orchestra. Two 12" records in set VDM-1277; price complete with paper envelope \$2.50.

Although Liszt composed twelve symphonic poems in all, only two are performed with any frequency: "Orpheus" and "Les Préludes". The latter is not only the most popular of Liszt's works in this form, but, next to "Liebestraum" and the second of the Hungarian Rhapsodies, the favorite of all Liszt's compositions. Whether one considers this a work of supreme dramatic art, or one of sheer bombast is largely a matter of personal taste. Stokowski's interpretation should appeal to both groups, for he makes much of the dramatic elements in a performance which is both well paced and electric.

The Victor engineers have cooperated very satisfactorily.

These records have been issued in a fairly strong paper envelope, rather than in a regular album; no charge is made for the envelope.

Medtner Society Set II. Seven 12" imported records, G-DB6718/24; price, \$18.34. (Automatic, G-DB9259/65)

Concerto (Ballade) No. 3 in E minor, Op. 60 (9 sides). Nicolas Medtner (piano) with Philharmonia Orchestra conducted by Issay Dobrowen.

Sonata-Vocalise, Op. 41 (Goethe) (3 sides). Margaret Ritchie (soprano) and Nicolas Medtner (piano).

Improvisation, Op. 31, No. 1 (2 sides). Nicolas Medtner (piano).

Although steeped in the Romantic tradition, the music of Nicolas Medtner has vital power and lyric poetry, combined with a large degree of originality. He is a composer who, like Rachmaninoff, is not afraid of following his musical convictions even though it means being classified as a Romantic out of his time. However, if a composer has something important to say, the importance is not diminished by the fact that his style is not the most advanced. Medtner has written works which belong far up in the scale of Romantic music.

The Third Piano Concerto, composed during the last war, is dedicated to the sponsor of this series, H. H. the Maharajah of Mysore. It is a carefully constructed work, large in conception and interesting in detail. The three movements are: Con moto largamente; Interludium; Allegro molto, Eroico. In an authoritative interpretation, the composer plays this work with a technical assurance and mastery of style which brings to mind some of the performances of Rachmaninoff. The orchestral parts are played with sweeping brilliance.

Perhaps the most distinctly original composition in the set is the lovely "Sonata-Vocalise", which consists of an Introduction, based on Goethe's "Geweihter Platz", and a main section in which the voice is treated as an instrument. In this last section, Medtner achieves a remarkable flute-like effect from the voice. Margaret Ritchie sings beautifully here, with the composer at the piano.

The "Improvisation", the first of three pieces listed under opus 31, is actually a theme and series of very interesting variations, worked out in a somewhat improvisational manner. Of particular interest here, is Medtner's subtly effective use of rhythmic contrasts.

HMV has done an excellent job in recording these compositions, particularly in respect to the fidelity with which the piano tone is captured.

Mendelssohn: Octet in E flat major, Op. 20. Pro Musica Chamber Group. Three 12" imported records in set VOX-651; price complete with album \$7.00. (Automatic only)

The fact that Mendelssohn composed his Octet when he was just sixteen is truly remarkable, for the work is one of his most mature compositions, possessing genuine inspiration and skilled craftsmanship. This is not a work of youthful incompetence or shallow pleasantness, but rather, one which contains more that is truly profound than many of his popular compositions. All of the grace and transparency of instrumentation, usually associated with Mendelssohn, is evident, but there is also an intensity here which is not often found in many of his other works. As an example, the scherzo of this work, well known in performances by string orchestras, has greater significance when related to the rest of the octet than when performed alone. It loses some of that light-hearted quality, and assumes a slightly more important role. The "elfin quality" is replaced to a degree, by a slightly ironical tone which is not apparent in most of the string orchestra performances. The movements of the work are: Allegro moderato ma con fuoco; Andante; Scherzo; Presto.

The members of the Pro Musica Chamber Group are: H. Merckel (violin), G. Ales (violin), R. Volant (violin), L. Galli (violin), P. Ladhuie (viola), A. Lepauw (viola), A. Navarra ('cello), M. Frecheville ('cello). With the exception of one or two slight technical slips, they imbue their performance of this work with grace and meaning. The ensemble is particularly fine.

The Polydor recording was apparently made at a slightly lower volume than usual, but this can be compensated for by adjustment. In all other respects, the recording is excellent and the surfaces, quiet.

Mozart: Concerto No. 9 in E flat major for Piano and Orchestra, K. 271. Gaby Casadesus (piano) with Lamoureux Orchestra conducted by Paul Paray (7 sides) & **Six Variations in F major on an Allegretto, K. 54 (New K. 547a).** Gaby Casadesus (piano) (1 side). Four 12" records in set VOX-650; price complete with album \$6.00. (Automatic only)

The career of virtuoso led Mozart to compose numerous concerti for the piano. Usually these were intended for his own use on concert tours throughout Europe, but the present work is a notable exception. Written for the French woman pianist, Mme. Jeunehomme, the ninth of Mozart's concerti has many innovating features. Instead of the long orchestral tutti, characteristic of the time, the piano is introduced in the second measure, a technique which was not repeated again until Beethoven's Fourth Piano Concerto. In addition, the Rondo which concludes the work is interrupted by a minuet, before the original material is brought back. The work as a whole has a scintillating sheen which makes it particularly appealing to both performer and listener.

An older recording of this work by Walter Gieseking with the Berlin State Opera Orchestra conducted by Hans Rosbaud (CMM-291) was fairly well performed, but this set is much superior. Gaby Casadesus's tone and phrasing have a neatness and control which serve her admirably in this performance, and the accompaniment is done with a discreet verve which should please the most critical.

The "Six Variations in F major on an Allegretto" which takes up the last side of the album are listed by Köchel as being the last movement of a piano sonata in F major. This is a first recording of these variations.

The recording, made in France, is one of the better recent VOX releases, and the surfaces are reasonably quiet.

Mozart: Quartet No. 15 in D minor, K. 421 (Haydn Set No. 2). & **Purcell-Warlock: Four Part Fantasia No. 9.** Griller String Quartet. Four 12" imported records in set ED-EDA75; price complete with album \$9.45. (Automatic only)

The list of Mozart's compositions which are cast in a minor key is comparatively brief, but this list contains some of his finest creations. The D minor String Quartet must certainly be placed in this category. Here is music which is serious, poignant, and marvelous in its formal structure. Even the menuetto has a terseness and rather grim stateliness which sets it apart from other examples of this form. And the last movement, a series of variations on a theme, begins with an attempt at casualness, only to be caught up in the mood of the earlier sections.

The Griller String Quartet plays this work with fine technique and expressiveness, and the English Decca recording succeeds in capturing all of the nuances of this fine performance.

Mozart: Sonatas for Harpsichord and Violin, Vol. II. Ralph Kirkpatrick (harpsichord) and Alexander Schneider (violin). Four 12" records in set CMM-811; price complete with album \$5.20. (Also: CLP-SL52, with **Mozart: Sonatas for Harpsichord and Violin, Vol. I**; price \$9.70).

The two sonatas included in this second set of Mozart Sonatas for Harpsichord and Violin to be released by Columbia are: Sonata in E flat major, K. 302, and Sonata in D major, K. 306.

As with the first volume of this series (CMM-650; reviewed in the February, 1947 issue of the RECORD SUPPLEMENT), these performances are marked not only by great technical skill, but by extremely fine musicianship and taste as well. Schneider and Kirkpatrick work as a single unit toward the goal of perfection in chamber music playing, and with remarkable success. Their splendid work has been well recorded by Columbia's engineers. It is, however, unfortunate that the harpsichord is placed so far in the background, for this type of balance was neither what Mozart intended, nor what is heard in the concert hall. However, this is a minor criticism in the face of such fine performances. Both sonatas are recorded here for the first time.

Paganini: Caprices, Op. I (piano accompaniment arr. Mario Pilati). Zino Francescatti (violin) and Arthur Balsam (piano). Four 10" records in set CMM-818; price complete with album \$4.45.

The following Caprices are included: No. 9 in E major, No. 13 in B flat major, No. 15 in E minor, No. 14 in E flat major, No. 24 in A minor, No. 20 in D major, No. 21 in A major, No. 22 in F major.

Although originally composed for solo violin, Paganini's 24 Caprices are usually performed with piano accompaniment. The last of these has attained considerable popularity through the series of variations which were composed on it by Brahms and Rachmaninoff. For the most part, however, their interest lies in the fact that they contain some of the most difficult and showy pyrotechnics in the violinist's repertoire. No other recordings of Nos. 14, 15 and 22 are listed in any of the current catalogues.

Francescatti plays these difficult pieces with technical brilliance and vibrant tone quality, and Columbia's recording is excellent.

Ravel: Ma Mère l'Oye — Suite (Mother Goose Suite). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in set VDM-1268; price complete with folder \$2.50.

"Ma Mère l'Oye" was originally composed in 1908 as a piano duet for the two children of Ravel's friends, Mimi and Jean Godebski. In 1912 it was orchestrated and presented as a ballet. Ravel's suite is based on five of the fairy tales included in Charles Perrault's "Contes de ma Mère l'Oye", originally published in 1697. The sections of the suite are: Pavane de la Belle au bois dormant; Petit Poucet; Laideronnette, Impératrice des pagodes; Les entretiens de la Belle et la Bête; Le Jardin féérique.

In this new recording, Victor brings back to the catalogue Koussevitzky's marvelous reading of this score. His interpretation has all of the hushed tenderness and wonder that is inherent in the music, and aside from a moderate amount of surface noise, the recording easily supersedes previous versions. These records have been issued in a fairly strong paper envelope, rather than a regular album; no charge is made for the envelope.

Schumann: Manfred Overture, Op. 115 (3 sides) & **Beethoven: Consecration of the House Overture, Op. 124** (3 sides). NBC Symphony Orchestra conducted by Arturo Toscanini. Three 12" records in set VDM-1287; price complete with album \$4.75.

Schumann's "Manfred Overture", inspired by Lord Byron's poem, was begun in 1848 as the first in a series of incidental pieces intended for a stage performance of Byron's work. Although several of the sections were completed, only the overture has achieved any distinctive popularity. It stands as one of Schumann's best works; dramatically complete, it represents the finest musical treatment of Byron's romantic poem.

Beethoven's "Consecration of the House Overture" was composed in 1822 for the opening of the Josephstädter Theater in Vienna. Considering its late date, this work is not the equal of its companions when it comes to being profound, but it does have great dramatic interest, as well as excellent formal structure.

Toscanini gives both of these works brilliant performances, aided by two of the best recordings Victor has given this great conductor.

Schumann: Symphony No. 4 in D minor, Op. 120. London Philharmonic Orchestra conducted by Charles Münch. Three 12" imported records in set ED-EDA61; price complete with album \$7.35. (Automatic only)

Much has been written about Schumann's frequently inadequate handling of orchestration; although this point has been overemphasized at times, it is nevertheless true that many passages in the larger orchestral works are weak and obscure. It therefore becomes the duty of the conductor to take special pains with the balance of the various instrumental choirs.

A few performances have come closer to the real Schumannesque qualities in this music than Münch does, but none have surpassed the clarity of line and phrase to be found in the present version. Every difficult instrumental passage is resolved with care, yet there is no loss of the sweep and drive that dominate this symphony. Interpretively, the first movement seems to be a little out of focus, but the remaining sections receive about the best reading to be heard on records.

The English Decca recording is splendid.

Stravinsky: Symphony of Psalms (Sung in Latin). Columbia Broadcasting Symphony Orchestra with Mixed Chorus conducted by Igor Stravinsky. Three 12" records in set CMM-814; price complete with album \$4.15. (Also, CLP-ML4129; \$4.85. With: **Stravinsky: Symphony in Three Movements**. New York Philharmonic-Symphony Orchestra conducted by Igor Stravinsky)

Stravinsky's "Symphony of Psalms" is unusual, not only in the list of Stravinsky's compositions, but in the field of contemporary music in general. It has none of the lush color and little of the wild rhythms of his early works, nor does it have the austerity of some of his other compositions. Considered as religious music, it is unique; for of the few works of the 20th century which can be said to be both religious and at the same time representative of our times, the only important ones which come to mind are Honegger's "Le Roi David" and the "Symphony of Psalms".

The amalgam of influences in this work are amazing. The texts are taken from Psalms Nos. 38, 39 and 150. The general tone of the music, however, is not comparable to that of any other century. There is a desperate faith here, a grasping for something which is not certain, combined with an austerity which stems from the more primitive aspects of Stravinsky's work. But there is also a strong impulse for formal construction, particularly in the double fugue of the second movement. The "Symphony of Psalms" is not only one of Stravinsky's most powerful works, but also a sincere representation of religious feelings as seen in restless, uncertain times.

The present performance is strong and angular in contrast to Ansermet's reading (ED-EDA52). It seems to me that while the finesse which Ansermet brings to this music makes for wonderful listening, Stravinsky's forthright performance has more real meaning to it. In addition, a smaller chorus is used in the present recording, thus assuring greater clarity of diction. An older recording also by Stravinsky (CMM-162) was exceptional for its day, but it is no longer up to the best modern standards. And while the Ansermet version is well recorded, the individual instruments do not have the clarity of timbre to be found in the newer set. This is one of the best of the new Columbia recordings and as such, compares quite favorably with some of the European recordings. If the surfaces do not quite compare with those of English Decca, they are amazingly fine for domestic pressings.

Wagner: Die Götterdämmerung (Act 3, Scene 3) — **Starke Scheite schichtet mir dort** (Brünnhilde's Immolation). Kirsten Flagstad (soprano) with Philharmonia Orchestra conducted by Wilhelm Furtwängler. Three 12" imported records, G-DB6792/3 and G-DBS6794; price \$7.24. (Automatic, G-DBS9323 and G-DB9324/5)

The culmination of the four operas comprising Wagner's "Der Ring des Nibelungen", the magnificent scene in which Brünnhilde lights Siegfried's funeral pyre, contains some of the most exciting music ever written. To be well performed, it requires an orchestra, not only great in size, but in technique and musicianship as well. In addition, the conductor must be capable of building the tremendous climaxes with both fervor and control. But most important, the music demands a soprano who can sing above and beyond the huge orchestral forces, with lyric clarity and dramatic impact.

This is exactly what this music receives in the present performance. Flagstad has never sounded better than she does here. The orchestra, under Furtwängler's direction, blazes with all of the fiery drama that the music contains. The balance is excellent and the recording, among the best HMV has produced. There can be nothing but praise for this set of records.

We have also received, too late for this issue, a limited supply of Flagstad's recordings of "Isolde's Narrative and Curse" from Wagner's "Tristan und Isolde" (G-DB6748/9; \$5.25).

COLLECTIONS

The Bible Speaks (Vol. 1). Raymond Edward Johnson (as chronicler); House Jameson (speaking the words of Jesus); Edward Vito (harp). Three 12" records in set V-DG-32; price complete with album \$4.00.

Three dramatizations of the text of the Bible, taken from the radio series, "The Radio Edition of the Bible". The three sections are: Four Parables; Sayings of Jesus; Golgotha. The Biblical text is directed and arranged by Erik Barnouw and the production is by Everett C. Parker.

Bless This House. Christopher Lynch (tenor) with Warner Bass (organ). Three 12" records in set CMM-813; price complete with album \$4.15.

Contents: Taylor: Bless this house; Barr: My treasure; Schubert: Ave Maria, Op. 52, No. 6 (Sung in Latin); Gallagher: Gift of God (Sung in Gaelic); Faure: The Psalms (Sung in English); Franck: Panis Angelicus (Sung in Latin); Thayer: Children's Prayer.

The popular radio tenor, Christopher Lynch, sings a group of well known songs, all of which have been adequately recorded.

Cesare Siepi in Operatic Arias. Cesare Siepi (bass) with orchestra conducted by Arturo Basile. Two 12" records in set CS-116; price complete with album \$4.73.

Contents: Verdi: Don Carlos (Act 4) — Ella giammai m'amò (Recit.) & Domirò sol nel manto mio regal (Aria); I Vespri Siciliani (Act 2) — O tu Palermo; Boito: Mefistofele (Act 1) — Ballata: Son lo spirito che nega.

The Italian basso, Cesare Siepi in a collection of three arias from operas by Verdi and Boito. This set contains the only recording of "O tu Palermo" available at the present time. Although not spectacular, the recording is good. These discs have been available singly.

Elfie Mayerhofer — "The Viennese Nightingale". Elfie Mayerhofer (soprano in German) with Radio Orchestra of Beromünster conducted by Paul Burkhard. Three 12" imported records in set LON-LA75; price complete with album \$7.35.

Contents: Strauss: Frühlingsstimmen & Die Fledermaus — Spiel' ich die Unschuld vom Lande; Lehar: The Merry Widow — Vilja Lied; Wehle: Anni — Ein Glas Champagner; Schmideder: Der Himmlischer Walzer — Das ist das Geheimnis von Wien & Himmlischer Walzer.

Elfie Mayerhofer, singing in the tradition of Erna Sack and Miliza Korjus, has made a fine reputation in Europe, and is presented on records here for the first time. The recording is clear and brilliant.

Erna Sack, The European Nightingale. Erna Sack (soprano in German and Italian) with Chorus and Orchestra of the German Opera House, Berlin, conducted by Willy Czernik, Rolf Schroder, Dr. Hans Schmidt-Isserstedt and Wolfgang Wallichauer. Three 12" records in set CT-ECL-2500; price complete with album \$5.24. (Automatic only)

Contents: The German Nightingale (Potpourri); Funiculi Funicula (in Italian); Arditi: Parla — Waltz; Zilcher: Jubilate (Folk song); Josef Strauss: Village Swallows from Austria — Waltz.

Erna Sack, the soprano with the phenomenally high coloratura range, sings a group of songs of Austrian and Italian flavor. These discs, previously available only on Telefunken have been released in this country on domestic pressings made by Capitol Records. The recordings are excellent and the surfaces, about the best to be found in this country.

Folk Songs of Brazil. Bidú Sayão (soprano) with Milne Charnley (piano). Four 10" records in set CMM-812; price complete with album \$4.45.

Contents: Nigue-Nigue-Ninhas (Brazilian Negro lullaby from the Province of Paraíba do Norte); Capim di Pranta (Work song of weed-pickers of Alagoas Province); O'Kinimba (Earth); Sao-Joao-da-Ra-Rao (St. John of Ra-Rao); Engenho Novo! (Work song of sugar machine operators); A casinha pequenina (The little house); Meu boi Barroso (My ox barroso); Ogundê-Varêrê (Prayer of the Gods) (A Negro spiritual in African dialect).

A fine collection of Brazilian folk songs, arranged by Ernani Braga, and beautifully sung by Brazilian born, Bidú Sayão. They range in mood from the haunting, "A Casinha pequenina" to the very amusing tongue-twister, "Engenho Novo!". While neither the recording or the surfaces are the best which Columbia has produced, they are satisfactory.

Minstrel Songs of Germany. Richard Dyer-Bennet (tenor in English, with guitar). Four 10" records in set VOX-631; price complete with album \$3.93.

Contents: Song of Reproach (15th century); The Three Tailors; Secret Love; Jan Hinnerk; The Ghost of Basil; Phyllis and her Mother; Moonrise; Where To? (Schubert, Arr. Dyer-Bennet).

With two exceptions, all of the songs included in this set are legitimate folk-songs. The song, "Where To?" (Wohin?) is from the Schubert cycle, "Die Schöne Müllerin", but the general form and style is similar enough to that of the folk-song for inclusion in this album.

Although not stated in the notes, the song, "Moonrise" is not a folk-song at all, but a composition of the talented 19th century poet and composer August von Zuccalmaglio. Zuccalmaglio collected folk-songs, some of which were authentic, and interspersed them in his collections with his own imitations. Indeed, Brahms, in his various adaptations of German folk melodies, was frequently misled, and included several of the false versions; one such inclusion being the present song (known in German as "Verstohlen geht der Mond auf"). All of which is merely of academic interest, for Zuccalmaglio's song is one of the best in the set, and a welcome addition to records.

Richard Dyer-Bennet sings these songs with real feeling and a fine sense of mood; the recording is quite adequate.

Opera Duets. Pia Tassinari and Ferruccio Tagliavini (soprano and tenor in Italian) with Italian Radio Symphony Orchestra conducted by Arturo Basile and Mario Rossi. Three 12" imported records in set CET-14; price complete with album \$8.86. (Automatic only)

Contents: Puccini: Tosca — Or lasciami al lavoro (Duet, Act I); Verdi: La Traviata — Parigi o cara; Massenet: Werther — Clair de Lune — Il faut nous séparer (Garden Scene).

An excellent group of three duets, beautifully sung by Pia Tassinari and Ferruccio Tagliavini. With the exception of a little difficulty with the upper register in "Tosca", Tassinari sings particularly well on these records. The recording is fine, with only a slight amount of surface noise.

Swing Low, Sweet Chariot. Paul Robeson (baritone) with Lawrence Brown (piano). Four 10" records in set CMM-819; price complete with album \$4.45.

Contents: Swing Low, Sweet Chariot; Ev'ry Time I Feel de Spirit; I Got A Home in dat Rock; O Gimme Your Han'; No More Auction Block; Great Gittin' Up Mornin'; Hear de Lam's A-Cryin'; Goin' to Ride Up in de Chariot; I'll Hear de Trumpet; Ezekial Saw de Wheel; Poor Wayfarin' Stranger; Hammer Song; Dere's A Man Goin' 'Round; I Know de Lord; Git On Board, Little Chillen; Lil' David.

Sixteen traditional spirituals, arranged by Lawrence Brown, and sung by Paul Robeson; the recording is good.

PATHE RECORDS

We have recently recieved a shipment of the following Pathé Records:

Honegger: Toccata and Variations. Jacqueline Pottier (piano). Two 10" imported records, Nos. PAT-PD52/3; price, \$4.20. (Manual only)

Lully: Thesée: Overture & Marches des sacrifices; Atys: Air pour la suite de Flore (Gavotte); Amadis: Menuet; Prosperine: Menuet des ombres heureuses. Orchestra conducted by Maurice Cauchie. Two 10" imported records, Nos. PAT-PG47/8; price, \$4.20.

Vivaldi: Concerto in D major, Op. 10, No. 3 for Flute and Orchestra ("Il Cardellino"). & More records, Nos. PAT-PA1831/2; price, \$4.20. (Manual only)

STRASBOURG CATHEDRAL CHOIR RECORDS

We have received a limited supply of the following 12" imported records of the Strasbourg Cathedral Choir conducted by Alphonse Hoch; price, \$2.62 each.

Ingegneri: Tenebrae factae sunt & Viadana: O Sacrum Convivium & Palestrina: O bone Jesu. (Motets in Latin). C-RFX56.

Van Berchem: O Jesu Christe & Victoria: O quam gloriosum. C-RFX57.

Debousset: Qu'en un Instant (Old Christmas Carol, sung in French) & **Vivet: Cantata Domino** (sung in Latin) & **Les Choeurs Angeliques** (Old Christmas Carol, sung in French; arr. Reysz). C-RFX58.

MISCELLANEOUS ALBUMS

Irish Ballads. Richard Hayward (tenor) and Aileen MacArdle (harp). Three 10" imported records in set REX-RA1; price complete with album \$3.94.

Contents: The Galway Shawl; The Inniskilling Dragoon; The Castle of Dromore; Trottin' to the Fair; County Kildare Fragment; My Lagan Love; The Gartan Mother's Lullaby.

Land of Israel. Yosefa Shoken (soprano), Zipora Cohen (soprano), Paolo Gorin (baritone), Paamoni (baritone), Workers Choir, Haganah Male-Quartet and Israel Folk Symphony Orchestra conducted by Marc Lavry. Three 10" unbreakable records in set IFM-I; price complete with album and texts, \$5.25.

Contents: Lavry: Kinneret; Song of the Negrev; Lavry: Chanita; Song of the Emek; Rappaport: Yerushalayim; Horah Rhapsody.

Suzy Solidor — Souvenir Album. Suzy Solidor (vocal in French) with Raymond Legrand and his Orchestra. Three 10" unbreakable records in set D-A701; price complete with album \$3.94.

Contents: Triste Sérénade; Bal du passé; Le petit groom; L'inconnue de Londres; Un air d'accordéon; Amours Banales.

THE GRAMOPHONE

We would again like to call our readers' attention to THE GRAMOPHONE, the English magazine which reviews the latest English releases and lists all important European records. Edited by Compton MacKenzie and Christopher Stone, this magazine represents the best of English record criticism. Interesting feature articles appear every month, as do excellent jazz reviews. We are able to supply a limited number of copies each month at 40¢ each. We are able to supply a limited number of the Jan., Feb., Mar. & April, 1949 issues.

SALE ALBUMS

We are again able to offer a limited quantity of Standard Albums which have been reduced in price for clearance. Previously priced from 75¢ to \$1.25, they are now reduced as follows:

No.	Size	Price
323	12" 3 pocket	45¢
324	12" 4 pocket	50¢
326	12" 6 pocket	55¢
320	12" 12 pocket	70¢

Minimum shipment \$4.00; shipping charges additional. Please order albums by number.

MAY RELEASES

These sets were not received by our press deadline; to be reviewed in a forthcoming issue of the RECORD SUPPLEMENT.

Debussy: Printemps — Symphonic Suite. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1293; price complete with paper envelope \$2.50.

Debussy: Trois Ballades de François Villon & Ravel: Don Quichotte à Dulcinée. Martial Singher (baritone) with Columbia Broadcasting Symphony Orchestra conducted by Maurice Abravanel. Three 10" records in set CMM-820; price complete with album \$3.56.

Dvořák: The Golden Spinning Wheel, Op. 109. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records in set VDM-1291; price complete with album \$4.75.

Liszt: Orpheus (Symphonic Poem No. 4). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1295; price complete with paper envelope \$2.50.

Mozart: Concerto for Flute, Harp and Orchestra in C major, K. 299. Rene LeRoy (flute) and Lily Laskine (harp) with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records in set VDM-1292; price complete with album \$4.75.

Scriabin: Poème d'Extase, Op. 54 (Poem of Ecstasy). San Francisco Symphony Orchestra conducted by Pierre Monteux. Two 12" records in set VDM-1270; price complete with paper envelope \$2.50.

Strauss: Die Fledermaus — Overture & The Gypsy Baron — Overture. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records in set CMX-311; price complete with album \$3.10.

Strauss: Don Juan, Op. 20 (Tone Poem after Lenau). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in set VDM-1289; price complete with paper envelope \$2.50.

HISTORICAL RECORDS

Due to an oversight, the following records were not listed at the time they were received.

IRCC RECORDS

The following 10" records are priced at \$1.75 each.

AGUSTARELLO AFFRE: Massenet: Le Mage — Ah! parais! astre de mon ciell (Recorded, Paris 1902) & **ADOLPHE MARECHAL: Gounod: Mireille — Anges du Paradis.** Recorded, Paris 1905) IRCC-3052.

EUGENIA BURZIO: Pacini: Saffo — L'ama ognor qual'io. & **ROSALIA CHALIA: Rossini: Semiramide — Bel raggio lusinghier** (Recorded, 1896) (Announced by Edward Hill). No. IRCC-3054.

MARY GARDEN: Massenet: Thais — L'amour est une vertu rare. & **Bernberg: Chant Venitien.** (Both recorded, Paris 1905). No. IRCC-3055.

REYNALDO HAHN: Les Pêcheurs de Perles — De mon amie (Transposed for baritone). & **Hahn: Offrande.** (Both accompanied by the singer; recorded Paris, 1910) No. IRCC-3053.

FRANCES SAVILLE: Wagner: Lohengrin — Euch Lüften, die mein Klagen. & **Offenbach: Tales of Hoffman — Les Oiseaux dans le charmille** (sung in German). (Both recorded Vienna, 1902). No. IRCC-3051.

ETERNA RECORDS

LEO SLEZAK: Mozart: Die Entführung aus dem Serail — Hier soll ich dich denn sehen. & **Wagner: Lohengrin — Höchstes Vertrau'n.** No. ETER-105. Price, \$1.42.

LEO SLEZAK: Mozart: Die Zauberflöte — Bildnissarie. & **Weber: Euryanthe — Unter blühenden Mandelbäumen.** No. ETER-106. Price, \$1.42.

VICTOR HERITAGE SERIES

The following 12" vinylite records are priced at \$2.62 each.

MARCEL JOURNET: Donizetti: La Favorita — An athème de Balthazar (Recorded 1917) & **Adam: Le Châlet—Chanson Militaire** (Recorded 1910). No. V-15-1026.

MARCELLA SEMBRICH: Donizetti: Linda di Chamounix — O luce di quest' anima & Verdi: Ernani — Ernani involami (Both recorded 1908). No. V-15-1027.

TITTA RUFFO: Verdi: Don Carlos — Per me giunto è il di supremo (Recorded 1908) & **Ettore Titta: Canzone — Dai canti d'amore** (Recorded 1912). No. V-15-1028.

RICCARDO MARTIN: Massenet: Le Cid — O Souverain, O Juge, O Père! & Mascagni: Cavalleria Rusticana — Addio alla madre (Both recorded 1910). No. V-15-1029.

OTTO GORITZ: Brüll: Das Goldene Kreuz — Wie anders war es! (Recorded 1913) & **Wagner: Tannhäuser — Blick' ich umher** (Recorded 1910). No. V-15-1030.

MISCELLANEOUS LP RECORDS

Brahms: Quintet for Clarinet and Strings, Op. 115. Stuyvesant String Quartet with Alfred Gallodoro (clarinet). 12" LP record No. CH-CHC4; price, \$4.85. (Also available at 78 RPM on INT-IM303; \$5.25)

Schubert: String Quartet, Op. 125, No. 1. Guilet String Quartet. 12" LP record No. CH-CHC7; price, \$4.85. (Also available at 78 RPM on CH-AE; \$7.20)

Verdi: La Forza del Destino — "Abridged". Maria Caniglia, Ebe Stignani, Galliano Masini, Tancredi Pasero, Carlo Tagliabue, etc. with EIAR Symphony Orchestra and Chorus conducted by Gino Marinuzzi. Two 12" LP records Nos. CS-50001/2; price, \$11.90. (Note: This set of two LP records is in automatic sequence) (Also available complete at 78 RPM on CS-102; \$35.12).

Khachaturian: Concerto for Violin and Orchestra. David Oistrakh (violin) with Russian State Symphony Orchestra conducted by Alexander Gauk. 12" LP record No. MER-MG10000; price, \$4.85. (Also available at 78 RPM on MER-DM10; \$7.84)

RECENT SINGLES — IMPORTED AND DOMESTIC

- Berners:** *Les Sirenes* — Ballet Music (Habanara, Farruca, Valse "The Bathers"). Philharmonia Orchestra conducted by Ernest Irving. 12" imported record, C-DX1542; \$2.62.
- Barber:** *Sleep Now* (James Joyce) & *Hageman: At the Well*. Marilyn Cotlow (soprano) and Claire Stafford (piano). 10" record, No. V-10-1467; \$1.05.
- Berlioz:** *Roman Carnival Overture, Op. 9*. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. 12" record, No. CT-81002; \$1.31.
- Orlando Gibbons:** *Ayre, Alman, Toy, Coranto, Mr. Sanders his Delight & Vaughan Williams: Hymn Tune Prelude on Song 13* (Orlando Gibbons). Harriet Cohen (piano). 12" imported record, No. C-DX1552; \$2.62.
- Grieg:** *Norwegian Bridal Procession, Op. 19, No. 2 & Butterfly, Op. 43, No. 1 & Little Bird, Op. 43, No. 4*. Walter Gieseking (piano). 10" imported record, No. C-LB75; \$2.10.
- Liszt:** *Ricordanza (Transcendental Etude No. 9)*. Egon Petri (piano). 12" record, No. C-72792D; \$1.05. (Also, CLP-3-123; \$.95)
- Mozart:** *Mauzerische Trauermusik (Masonic Funeral Music), K. 477*. Vienna Philharmonic Orchestra conducted by Herbert von Karajan. 12" imported record, No. C-LX1155; \$2.62.
- Ravel:** *Jeux d'eau & Fauré: Impromptu No. 2, in F minor, Op. 31*. Alexander Brailowsky (piano). 12" record, No. V-12-0794; \$1.31.
- Strauss:** *Voices of Spring — Waltz & The Nightingale (Russian Folk Song)*. Erna Sack (soprano) with Orchestra of German Opera House, Berlin conducted by Hans Schmidt-Isserstedt and Rolf Schroder. 12" record, No. CT-81000; \$1.31.
- Cottrau:** *Santa Lucia & Torna a Surriento (Neapolitan Folk Song)*. Luigi Infantino (tenor) with Philharmonia Orchestra conducted by Franco Patane. 10" record, C-17570D; \$.89. (Also, CLP-3-121; \$.95)

OPERATIC SINGLES

- Gluck:** *Alceste — Overture*. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 12" record, No. CT-81001; \$1.31.
- Mozart:** *Don Giovanni — Batti, batti, o bel Masetto & Le Nozze di Figaro — Voi che sapete*. Irmgard Seefried (soprano) with Vienna Philharmonic Orchestra. 10" imported record, No. C-LB76; \$2.10.
- Mozart:** *Il Re Pastore — L'Amero, saro costante*. Elisabeth Schwarzkopf (soprano) with Vienna Philharmonic Orchestra conducted by Josef Krips. 12" imported record, No. C-LX1096; \$2.62.
- Rossini:** *Il Barbiere di Siviglia — All' idea di quel metallo*. Paolo Silveri (baritone) and Luigi Infantino (tenor) with Royal Opera House Orchestra, Covent Garden conducted by Karl Rankl. 12" imported record, No. C-LX1157; \$2.62.

Smetana: *The Bartered Bride — Endlich allein (Recit.) & Wie fremd und tod (Aria)*. Hilde Konetzni (soprano) with Vienna Philharmonic Orchestra. 12" imported record, No. C-LX1074; \$2.62.

Strauss: *Der Rosenkavalier — Kann mich auch an ein Mädel erinnern (Marschallin's Monologue) & Quinquin, er soll jetzt gehn*. Hilde Konetzni (soprano) with Vienna Philharmonic Orchestra. 12" imported record, No. C-LX1135; \$2.62.

Verdi: *Sicilian Vespers — Overture*. La Scala Orchestra of Milan conducted by Gino Marinuzzi. 12" record, No. CT-82000; \$1.57.

LONDON ALBUMS

Rock of Ages. Bach Choir conducted by Dr. Reginald Jacques with Dr. Osborn Peasgood (organ). Three 10" imported records in set LON-LA60; price complete with album \$3.94.

Contents: *Rock of Ages; O Praise Ye The Lord; Jesu, Lover of My Soul; O Love That Will Not Let Me Go; Abide with Me; O God Our Help in Ages Past.*

Hymns of Judea. Cantor Louis Blumenthal (tenor) with Choir conducted by David Levine and Allan Brown (organ). Four 10" imported records in set LON-LA61; price complete with album \$5.00.

Contents: *Kiddush; Hinnene; Lecho Dodee; Kol Nidrei; Eil Mole Rachamin; Kaddish; Kodosh Atoh. Ave Maria.* Choir of the Church of the Immaculate Conception, London, with Organ Accompaniment. Four 10" imported records in set LON-LA62; price complete with album \$5.00.

Contents: *Ave Maria; Mother Dear O Pray For Me; Dear Guardian of Mary; Mother Dearest Mother Fairest; O Lord I am Not Worthy; To Jesus Heart All Burning; Come Holy Ghost; Holy God We Praise Thy Name.*

Mantovani. Mantovani (violin) and Harold Smart (organ). Three 10" imported records in set LON-LA71; price complete with album \$3.94.

Contents: *Dvořák: Songs My Mother Taught Me; Herbert: Ah! Sweet Mystery of Life; Lieurance: By The Waters of Minnetonka; Poldini: Dancing Doll; Godard: Jocelyn — Berceuse; MacDowell: To a Wild Rose.*

Richard Rogers Suite. Louis Levy and his Concert Orchestra. Two 12" imported records in set LON-LA72; price complete with album \$4.20.

Contents: *The Lady is a Tramp; Johnny One Note; He Dances on my Ceiling; With a Song in my Heart; The Girl Friend; There's a Small Hotel; My Heart Stood Still; Mountain Greenery; Where or When; Thou Swell; Little Girl Blue; Here in my Arms.*

Viennese Waltzes. Ronnie Monro and his Orchestra. Four 10" imported records in set LON-LA74; price complete with album \$3.94.

Contents: *Thousand and One Nights; Vienna Blood Waltz; Morgenblätter; Promotions Waltz; Acceleration Waltz; Danube Waves Waltz; Unrequited Love; Tesoro Mio.*

Mantovani Musicale. Mantovani (violin) and his Orchestra. Three 10" imported records in set LON-LA69; price complete with album \$3.94.

Contents: Offenbach: Tales of Hoffman — Barcarolle; Schumann: Träumerei; Tchaikovsky: None but the lonely heart; Rubinstein: Romance; Woodforde-Finden: Kashmiri Song; Brahms: Cradle Song.

VICTOR 45 RPM ALBUMS

The following is a list of Victor classical album sets now available on the new 45 RPM records. All prices include container for records and a descriptive booklet. All succeeding sets will be listed at the time they are reviewed.

Music of Johann Strauss. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. Set WDM-262; price, \$5.51.

Rossini: William Tell — Overture. NBC Symphony Orchestra conducted by Arturo Toscanini. Set WDM-605; price, \$2.31.

Rimsky-Korsakoff: Scherherazade. San Francisco Symphony Orchestra conducted by Pierre Monteux. Set WDM-920; price, \$5.51.

Beethoven: Sonata in F minor, Op. 57 (Appassionata). Artur Rubinstein (piano). Set WDM-1018; price, \$3.51.

Tchaikovsky: Nutcracker Suite. Philadelphia Orchestra conducted by Eugene Ormandy. Set WDM-1020; price, \$3.51.

Tchaikovsky: Swan Lake — Ballet. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. Set WDM-1028; price, \$5.51.

Grofe: Grand Canyon Suite. NBC Symphony Orchestra conducted by Arturo Toscanini. Set WDM-1038; price, \$4.51.

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